

NEWS AND GOSSIP OF THEATRES

EMMA CARUS
AT THE NEW BRIGHTON THEATRE
© BY STRAUSS PATTON STUBBS

"I WILL tell you what my experience has led me to believe to be the essentials," said Joseph M. Galt, producer of "Take It From Me," now playing at the Central Theatre, in reply to the question "What makes an actress or actor successful?"

"There are six attributes which the successful player must possess. They are magnetism, grace, vivaciousness, concentration, originality, and last—but not necessarily least—luck."

"Magnetism is the most essential qualification. I will not attempt to explain magnetism from a scientific standpoint, but on the stage it is that subtle 'something' which enables a responsive chord in the hearts of an audience. If a player has magnetism the fact is almost certain to reveal itself the moment he steps upon the stage. Such an actor causes the audience to forget that they are witnessing a performance. His emotions become theirs. Every movement, gesture, word is followed with an interest which could hardly be keener were the scenes really taking place upon the stage of life. During my experience in the show business I have had dealings with all types of people, but I have never seen a person not naturally possessed of magnetism who was able to cultivate it to any extent."

"Now don't think that I mean to say that every person possessing magnetism would be a successful actor. I might as well tell you that every man who becomes a successful physician could be an equally successful lawyer. What I have been trying to point out is that magnetism is the strongest factor in success. The real comedian does not have to say a word, but you laugh at his antics and follow every move he makes with interest. If you were asked the reason for this you would probably say that you did not know; there was just 'something' about him that forced you to be amused. It is that 'something' about him, which spells success in this line. 'Grace on the stage is another important factor. Take a singer, for instance, possessed of a beautiful voice, rich in tone and volume. If he stands and moves in an awkward manner and is at a loss to know what to do with his hands you do not enjoy his singing as much as if his bearing were graceful. How often do you hear people say: 'I would have enjoyed the song much better if I had not seen the singer.'"

"Originality with the actor, as with those in other professions, is an important asset. The purpose of the other necessary attributes gives him an individuality which tends to increase his success."

"Luck enters into an actor's life from this standpoint. He may try various roles with no remarkable success until he is directed to a certain ready to leave the stage, although feeling within himself that he has the ability to act. He does not know why he cannot make good. Then, by chance, he finds the part that makes him. But without the main qualification which I place before all others—

Vaudeville and Burlesque.

PALACE—Edna Goodrich will lead the fashion parade with "The Mannequin," a sketch by Edgar Allan Woolf, which is said to rise from sparkling comedy, through intense drama and up to the heights of lingerie. Harry Watson, Jr., will extemporize a prize fight with his shadow as "Battling Kid Dugan," and also deliver a knockout to Burleson as a telephone caller who is uniformly successful in getting the wrong number. The Avon Comedy Four, detained for another week, will offer the second course of "A Hungarian Rhapsody." Herbert Williams and Hilda Wolf will incorporate the philosophy of laughter in "Hark! Hark! Hark!" Ruth Royce, with new topical songs, is out to be a blessing in disguise.

RIVERSIDE—Cecil Lean and Cleo Mayfield in "Acting Songs" will be the principal sophsayers in exorcising carmine care here. Pat Rooney, Jimmie Barry and George N. Brown, besides appearing with their running mates in their own specialties, will combine laughs in a burlesque walking match calculated to make even Edward Payson Weston smile while scudding over the Arizona desert.

AMERICAN—Stanley and Mazie Hughes, thrust out into the world by Adelaide and Hughes in a dance spectacle; Wood, Young and Phillips in a zippy hash of song and story; and John E. Henshaw and Grace Avery putting their backs to "Carrying On," will act as a relish for the feast of pictures.

COLUMBIA—Bedini's summer production of "Peek-a-Boo" is still making the public just love burlesque.

magnetism—he might not have been so lucky."

Lorin Baker is his name, although the typecasters are hard to convince. They evidently believe it is Baker. But he prefers the R to the B. Anyway, he is the young man who plays the youthful eloping husband in "La La Lucille" at Henry Miller's Theatre.

And Baker is really young—in years. He's had a lot of experience, though, of one kind and another. Part of his story reads as if Kirk Munroe or Renato Alger had written it. Only it happens to be true.

He was only 11 when he struck out on his own. His first job was as assistant to the janitor of an office building in a small Kansas town. Then he clerked in a "gent's furnishing goods" store and two or three years later he went to the big city, which was Wichita, and there he became a printer's devil. (That's one reason it makes him so sore when the type-setters misuse his name. He says it isn't chummy of 'em.) Well, after he had been a devil for a little while Henry J. Allen—he was editor of the Wichita Beacon, on which Baker devilled—told him he could be a reporter if he wanted to. Of course he wanted to be a reporter. What devil doesn't?

That job paid him \$10 a week. So he started to college—a college in which he joined a stock company and played all sorts of parts from barefoot boys to slipped pantalooners. That gave him some valuable stage experience.

His college course finished, he came to New York and Louis Mann gave

LA SYLPHÉ
IN "SCANDALS OF 1919"

him his first engagement—a small part in "Children of To-day." After that he almost changed his mind about being an actor and for two years he knocked about Japan and Hawaii, seeking adventure, as the story writers say, and finding it, too.

Since his return to America he has played the Dean boy in "Polyanna," small roles in "The Silent Witness" and "Mother Carey's Chickens," and Buddy Hicks in "Just Around the Corner" with Marie Cahill.

Enter the actress as a business woman. Strange as it may seem that name and the last of her professional career, much less one of the weaker sex, could be harnessed to a commercial enterprise, it is nevertheless true. Emma Carus, musical comedy star and vaudeville headliner, is about to embark upon a business career, and after her engagement at the New Brighton Theatre next week she will devote several months to its development.

As a matter of fact Miss Carus's commercial interest extends to two separate propositions. One is the Car-Pold Music Company—the title is derived from the first syllable of her own name and the last of her partner's. The Car-Pold Company is incorporated under Illinois laws and a branch will soon be opened in New York. Popular songs will be their stock in trade.

The second enterprise is Emma Carus, Inc. As a corporation the comedienne's operations will be even more extensive. The purpose of the concern will be to produce dramatic and musical attractions. One of the first offerings planned is a revival of Jack Laity's play "One of Us," seen briefly in New York last season. In the late fall Miss Carus will appear as a star under her own management in a musical play by Jack Laity, with lyrics and music by herself and J. Walter Leopold.

Florenz Ziegfeld, Jr., will offer in the New Amsterdam Theatre to-morrow evening the 1919 version of the "Ziegfeld Follies." This premiere will record the thirteenth annual production in a series of musical revues originated in America by Mr. Ziegfeld in 1907. The lyrics and music for the entire second act of the latest edition have been written by Irving Berlin. The score for the ballet, in which Marilyn Miller is to appear, is by Victor Herbert. Renold Wolf has contributed the comedy scenes, and as in former years, additional lyrics were furnished by Gene Buck, with music by Dave Stamper and Victor Jacoby.

The new work is to be presented in two acts, which have been staged by Ned Wayburn, under the personal supervision of Mr. Ziegfeld. Joseph Urban has designed and painted the numerous scenes. One of the many features of the entertainment will be a series of pictures created and presented by Ben Al Haggin. In his latest offering Mr. Ziegfeld has eliminated the use of so-called "prop" costumes, believing that the feminine portion of the entertainment will look more beautiful in gowns.

More than 150 players are employed in the cast of the revue. The list includes Marilyn Miller, Eddie Cantor, Johnny Dooley, Ray Dooley, Nancy Brown, Lucille Chalfant, De Lyde Alda, Van and Schenck, Maurice and Florence Walton, John Steele, George Le Maire, Eddie Dowling, the Fairbanks Twins, Florence Ware, Josie Reed, Maurette, Lucille Levant, Phil Hawer, Kathryn Perry, Mary Fay, Hazel Washburn and Bert Williams.

"It's kind of a funny story, how I first learned to dance," says Clifton

Webb, dancing in John Cort's musical comedy, "Listen, Lester," at the Knickerbocker Theatre.

"When I was 13 years old I had my first love affair," says he. "The object of my adoration was a curly headed, pink beribboned little sylph of 10 or 11, called Sylvane. But I had one formidable rival, Claude, who for a time, danced the edge on me. Claude was a splendid dancer for his age in the neighborhood. Sylvane also loved dancing. At that time I was about as graceful as a baboon, and on those few occasions when I tried to dance I would invariably meet with severe rebuke from my partner, upon whose dainty toes I would always tread with my none too dainty feet. And so, at every party, I had to endure seeing Sylvane glide about the floor in the arms of Claude, while I scowled in a corner."

"About this time my cousin—a girl of 19—visited my home. To her I confided my sorrows and she, being an excellent dancer, offered to teach me. During her entire stay of two months at our home she struggled with me patiently and succeeded in teaching me many of the simpler steps. Emboldened by this fundamental knowledge I soon succeeded in eclipsing my rival—both as a dancer and an admirer of Sylvane's."

The sinuous young woman whose "Scandalous One-Step" and "Peacock Dance" are among the terpsichorean features of George White's "Scandals of 1919" at the Liberty Theatre in private life she is Edythe Lambelle, on the stage La Sylphe—a name that was given her by the Parisians who "discovered" her long before the New York Theatre would permit her appearance on the stage. Her liking for dancing displayed itself in babyhood and overcame the natural objections of a clerical family.

But the S. P. C. C. refused to permit a mere child to appear in public, so with her mother she sailed for England, and at the age of six. She trained and danced in London, Brussels, Paris and Vienna, and as she grew in years and experience took from each school what seemed best. For eight years she studied and travelled, and in that time circled the globe twice.

Her travels brought her to every capital in the five continents and she returned to the United States mistress of five languages, and an ardent student of sociology as revealed to her in many countries. At fourteen La Sylphe made her debut in her native country on the Pacific Coast and gradually danced her way to New York. She appeared here in "The Vision of Salome," which she created and in which she was rapidly followed by many other dancers.

Word of "Salome" spread around the world and again La Sylphe started out to wander to strange countries. She became premiere danseuse at the Alhambra, London, and later at the Folies Bergere, Paris, where she remained for two seasons. "The second absence from this country took her again twice around the world."

La Sylphe is a vegetarian, has never been ill, and considers dancing the only perfect form of gymnastics because it develops all the muscles of the body evenly.

"SELECTIVE BOOKING."

Motion pictures will be produced and sold on the basis of the spoken drama as individual productions which may take from three months to a year to create, according to an announcement of the new policy of selective booking of the Famous Players-Lasky Corporation.

The entire United States will be an arena for novel exploitation campaigns, according to the corporation's expectations. A training department has already been instituted to educate representatives in the new science of "exploitation" and on September 1 an army of these experts will begin their tour throughout the country in following.

IN THE WORLD OF MUSIC

THE Saint Cecilia Orchestra, Italy's historic symphonic association, will visit the important cities of the United States next season, beginning its series of concerts at the Metropolitan Opera House in this city in October.

Officially the orchestra is known as the orchestra of the Royal Academy of Saint Cecilia, the oldest musical society in the world, but it is as well known as the Augustus Orchestra, after the famous circular hall constructed upon the ruins of the Tomb of Augustus, in Rome, where its concerts have been given for many years. It is the Royal Orchestra of Italy and its visit, under the auspices of His Majesty the King and the Royal Italian Government, is timely evidence of the unbroken friendship which exists between the Italian and American nations.

Arrangements for the tour were undertaken in Italy by the Count of San Martino, president of Saint Cecilia and Italy's foremost expert of music, and in America by a committee of prominent American and Italian-American citizens with Otto H. Kahn of New York as chairman.

Richard G. Herndon, with Frank Taylor Kintling as associate, who had charge of the recent tour of the Paris Symphony Orchestra when it visited this country under the auspices of the French government, will be similarly identified with the visit of the Saint Cecilia Orchestra, whose American concerts will be under the patronage of local civic and musical organizations.

William Wade Hinshaw, general manager of the Society of American Singers, announces he has purchased from Albert Reiss the "exclusive production rights" of H. E. Krehbiel's book, "The Impresario," music by Mozart, and which was given with such success by that society under the direction of Mr. Reiss at its initial season at the Lyceum Theatre in 1917. "The Impresario," Mr. Hinshaw adds, will be given by the society at the Park Theatre early next fall, with David Bispham in the title role and with Lucy Gates in the part of Elvira, in which she appeared in the original production. The other members of the cast will be Ruth Miller as Mme. Longe, Craig Campbell as Mozart and Bertram Pocock as the Xephros.

lowing films from town to town to inaugurate publicity campaigns.

The policy was adopted following conferences of the corporation's officials from every part of the country, together with Adolph Zukor, president, and Jesse L. Lasky, vice-president.

Features of the corporation's announcement were as follows: Pictures will be held ten weeks before release to permit publicity and exploitation campaigns to be inaugurated throughout the country by the "field forces." The company's studios working day and night to get ten weeks ahead of their schedules by September 1. On that date fifty-one plays will have been completed and stand ready for the campaign.

A stock of famous plays has been purchased, including "Everywoman," "The Witness for the Defense," A. E. Mason's play with Elsie Ferguson; "Hawthorne of the U. S. A.," with Wallace Reid, and the Cosmopolitan production.

Construction of a \$2,000,000 studio at Long Island City to aid in keeping up the output is under way.

Creation of the "science of exploitation" as a separate field from advertisement.

MRS. COBURN
IN "BETTER LATE"

tising, together with schools and district departments which will keep nearly 2,000 distribution and exploitation men constantly in the national field.

The Famous Players-Lasky Corporation's announcement asserted that this policy will immediately force competitors to adopt a similar selective booking system. The statement explained:

"What this means to the public is, briefly, fewer and better pictures, pictures that have been more carefully prepared than hitherto, pictures that will stand and fall on their own merit, with none of the artificial bolstering of poor films that were necessitated by past methods."

"At the present time the exhibitor books his pictures under what is known as the star system. He must sign up—often a year in advance—for

SUMMER RESORTS.

LUNA—This park, with its airplane rides, spectacles, free vaudeville and general luxuriance of entertainment, continues to make itself solid with the great common people.

STEEPLECHASE—So many men in khaki attend here that it almost looks as though they waited until they could go in for a dip from the swimming pavilion at this park before taking a bath.

PALISADES—Fox trotting on the beach is all the whirl here, since the beach is opposite the ball room and the jazz tunes of the band just come from those toes to start wriggling, no matter how deep they're buried in sand.

TO-NIGHT AT 8:15 AT THE HIPPODROME

A SEASON OF PLAYS AND SKETCHES IN ONE NIGHT
ONE PERFORMANCE ONLY
Box office opens at noon
POPULAR PRICES

COLUMBIA

"Home of Burlesque de Luxe"
"It is a long time since anything has been done to the stage of a Broadway theatre containing so much that is heartily enjoyed."
—American.
"Many really funny and original scenes and incidents."
—Evening Sun.
Bring the Ladies and Children
Twice a Week, 8:15, 10:30, 11:00
Daily, 8:15, 10:30, 11:00
Seats Two Weeks in Advance. Smoking permitted.

Peek-a-boo

Seats Two Weeks in Advance. Smoking permitted.

New Brighton

Brighton Beach
Week Regulars To-morrow, June 16
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EMMA CARUS

Week Regulars To-morrow, June 16

JULIUS TANNEN

Week Regulars To-morrow, June 16

IMHOFF, CONN & COREENE

Week Regulars To-morrow, June 16

JIMMIE LUCAS & CO.

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JASON & HAIG

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PAT ROONEY & BENT MARION

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MISS JULIET LOU HOLTZ

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PAT ROONEY-JIMMIE BARRY-GEORGE N. BROWN

Week Regulars To-morrow, June 16

LOEW'S NEW YORK THEATRE & BOOF

Week Regulars To-morrow, June 16

LOEW'S AMERICAN

Week Regulars To-morrow, June 16

PALISADES PARK

Week Regulars To-morrow, June 16

the output of a certain star, without having seen the pictures. In other words, he is forced to buy and sell merchandise without having seen it. He depends on the merit of the stars making the sales. He is handicapped by a poor story the exhibitor must take the picture and play it nevertheless.

"The stars are equally handicapped under this system. If they have agreed to turn out so many pictures a year they are forced often to rush through a picture, or, unable to find enough good material in advance they start work on an inferior story, trusting to themselves to bolster up the weak points."

"Under the new plan announced by Famous Players-Lasky, however, each picture is to be treated as a separate production. There will be no time limit set on making a picture, and a director will not be forced to rush a production. Furthermore, the exhibitor will be able to book each picture individually, and not have to purchase a picture. He can see every picture before he signs to play it."

A few of the productions and their stars under the new system are: "A Girl Named Mary," Marguerite Clark; "Capt. Dieppo," Robert Warwick; "Eliza Comes to Stay," Marguerite Clark; "Everywoman," Elsie Ferguson; "Hawthorne of the U. S. A.," Wallace Reid; "His Official Fiancee," Vivian Martin; "Huckleberry Finn" and "In Mizsura," Robert Warwick; "I Pays to Advertise," Bryant Washburn; "Luck in Pawn," Marguerite Clark; "Mary's America," Douglas Fairbanks; "Doris May," Miss Hobbs; Ethel Clayton; "Mother," Ethel Clayton; "Peg o' My Heart."

Productions as yet unnamed will include the Fatty Arbuckle comedy features, John Barrymore, the Syd Chapin comedy, and the De Mille productions, Dorothy Gish, the Mack Sennett comedy features and the productions of Maurice Tourneur.

A PROTEGE OF BERNHARDT.

IN the Century Grove stop the Morris Gest Midnight Whirl is an interesting young actress, who made her first appearance in America as a headliner last Monday night. Her name is Mile. Suzanne Caubet, she is just 19 years of age and she is as fascinating a young French dancer as ever came from overseas for the entertainment of the tired business man of New York. She is the first foreign importation brought to America by Morris Gest as the result of his recent trip abroad in search of European talent.

Aside from her unusual personality, great interest is attached to Mile. Caubet by reason of the fact that since she was 3 years old she has been the special protege and god-daughter of Mme. Sarah Bernhardt, who has taken a great interest in her career and supervised her education, and during the last seven years has made of her a constant travelling companion. She has visited America twice with Mme. Bernhardt as a child actress, appearing in support of the famous star, al-

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EMY BARBIER
IN "PEEK-A-BOO" AT THE
COLUMBIA THEATRE

though on the last occasion when she was in this country she acted the role of Therese in Bernhardt's revival of "L'Aiglon." Therese is the young girl who falls in love with the son of Napoleon, so that Mile. Caubet has the unique distinction on this occasion of being leading woman for Bernhardt and playing opposite to her while she portrayed the title role in "L'Aiglon."

Mile. Caubet, a stranger in New York, is temporarily residing with her uncle, George Denenbourg, the famous French actor, who appeared with Bernhardt in leading roles for more than thirty years, and who played the role of the French gentleman all the past season with Jane Cowl in "The Crowded Hour."

When seen at the Century Grove last Monday night after her successful debut, Mile. Caubet was nervous and excited, although very happy over making such a tremendous hit.

"I have been on the stage since I was 8 years old," said the young lady. "My father was an actor and my mother's brother, M. Denenbourg, was acting with Bernhardt at the time I made my stage debut as a child in arms. Another uncle, Breton Caubet, is a famous French tenor. I joined Bernhardt's company when I was 10 years old, to play child parts, although Mme. Bernhardt had adopted me as her god-daughter the first time my uncle took me to see her. From the time I was 10 years old I lived constantly with Mme. Bernhardt as her protege and travelling companion. I made two trips with her to America and on each

AMUSEMENTS.

Week Regulars To-morrow, June 16

NEW YORK'S LEADING THEATRES AND SUCCESSES.

Week Regulars To-morrow, June 16

Lyceum

Week Regulars To-morrow, June 16

332 TO 339 TIMES

Week Regulars To-morrow, June 16

DAVID BELASCO presents

Week Regulars To-morrow, June 16

DADDIES

Week Regulars To-morrow, June 16

ZIEGFELD FOLLIES

Week Regulars To-morrow, June 16

HENRY MILLER'S Theatre

Week Regulars To-morrow, June 16

EVER 8:15 MATS Thurs, Sat, 2:15

Week Regulars To-morrow, June 16

RIOT-Times FUN-Sun

Week Regulars To-morrow, June 16

The New Musical Success

Week Regulars To-morrow, June 16

LA LA LUCILLE